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ISSUE 9: Nashboro, Excello Nasco, Zil, Blues Reviews
(Hansen), John Brim Disco, Label, Index of Issue 1 to 8, etc.

REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS
EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR
EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS
BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH
OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. THERE IS NO
PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY
CENTS EACH (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH,
65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE
SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH,
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THE "PERFECT" MAGAZINE (our issue RR 51/52) EDITED BY CARL KENDZIORA JR.
Introduction by Perry Arnagrac

Greatest compendium of popular music on phonograph
records of the 20's ever published, complete with com-
poser credits and many other interesting features.
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righter, record collector and most anybody interested in
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The following issues are still
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Crown 78&LP, Kent
Issue 10: Abco, Cobra, Artistic,
Parrot, Blue Lake, United States,
Chance, Sabre
Issue 11: Ace, Sun, Goldband
and Bullet
Issue 12: Coral 65000, Groove,
and Okeh 6800
Issue 13: Checker, Miracle,
Sunrise
Issue 14: Columbia 30000 and
Mercury 8000
Issue 15: Manor, Arco, Regis
and J.O.B.
Issue 16: Sittin' In With, Jax,
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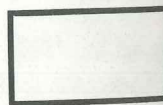
RED NICHOLS MEMORIAL ISSUE
by Woody Backensto

Great tribute to a jazz giant
Facts! Human Interest!
Discography! Rare Photos!

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BOB HARING

BOB HARING

You no doubt have heard recordings by BOB HARING AND
HIS ORCHESTRA. He was the recording director at Cameo
Record Corporation of New York from 1925 to 1928, at which
time he moved to Brunswick in a similar position.

I had a most delightful chat with him in New York City on
July 17, 1963. During that visit he told me he used Red Nichols
on a few DIXIE DAISIES dates, probably the early ones. He
recalled that Red Nichols was too much in demand and com-
manded above scale, and Haring only paid scale. Leo
McConville was Haring's main trumpet man ---- he used Earl
Oliver quite a bit ---- also Tommy Gott and Bob Effros, on the
DIXIE DAISIES dates. It must be realized, of course, that this
was a house name also assigned to other groups occasionally.

Others on these dates according to Haring were at times:
Miff Mole and Chuck Campbell (tb), Tony Parenti (cl), Hank
Stern (tuba), Schwartz, Arnold Brilhart, sometimes
Alfie Evans (saxes), Jules Tott (b), Chauncey Morehouse or Joe
Green (dm), maybe Gene Fosdick on tenor.

So how can we locate those "few DIXIE DAISIES" dates?
Of all the Cameo records by that group I've heard, only the
following rate as Red Nichols possibilities:

DIXIE DAISIES

- Ca 682 Choo-Choo (1210 CO) - act, Sam Lanin (see Issue 12,
p. 12)
Ca 781 Headin' For Baltimore (1595 B2, 3) c. 8/25
Ca 834 Paddlin' Madelin' Home (1689 A2) c. 11/25

Of this group, the first one was recorded before 1925 which rules
it out for this purpose. The second item is at least a good imi-
tation of Nichols and the very last phrase is most typical, but
years ago I played this for Nichols and he said "no" to his

presence. Nichols, however, definitely seems in evidence on
the third tune listed --- so that seems to be one Haring date
that fits.

The following are also worthy of consideration:

BOB HARING AND HIS ORCHESTRA

- | | | |
|--------|---|----------|
| Ca 824 | Roll 'Em Girls (1683 B2) | c. 11/25 |
| Ca 892 | Tie Me To Your Apron Strings Again (1844 A3) c. | 3/26 |
| Ca 891 | (1845) | " |
| Ca 893 | In The Spring (1846 B1) | " |
| Ca 969 | School Day Sweethearts (2039 B1) | c. 7/26 |
| | - also on Li 2556 by DALE'S DANCE ORCH. | |

Of this group, the first tune is a bit corny and could be a Nichols
imitation all the way, but the chance of his presence hasn't
been ruled out. The tunes recorded about March 1926 sound
typical of a Nichols-styled group. On the last tune of the group,
there are two trumpet solos; I'd say the first solo is positively
Red Nichols.

Is this the end of the list?

Now the Photo:

BAKER'S CHOCOLATE RADIO PROGRAM 1930-2

The Boswell Sisters with BOB HARING'S ORCHESTRA

Photo given to Steve Hester by Joe Tarto (1970) which had the
personnel on back of picture.

- 1 to r - kneeling George Steiner (vi), Eddie Lang (g)
standing - Arnold Brilhart (sax), Frank Chase (sax)
Frank Perrito (vi), unknown (vi), Teddy Lassofo,
Harry Hamner, Joe Lindwurm, Harry Merker,
Lloyd (Wa-Hoo) Turner, Vet Boswell, Joe Tarto (tuba),
unknown, Connie Boswell, Izzy Faberman, Martha
Boswell, radio announcer, Bob Haring.

RECORD RESEARCH

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monthly **MUSIC INDEX (USA)**; quarterly **MUSIC ARTICLE GUIDE (USA)**; perennial **JAZZ**
CATALOGUE (UK).

CRESCENT RESEARCH see RR 102 & 106)

from George Blacker Cheshire, Conn.

9/27/70

The Crescent pot seems to keep bubbling along, thanks to the contributions of other collectors. I'd like here to summarize what has come to light so far.

To begin with, I have been advised of the existence of two other Crescent labels, both sold by the Crescent Talking Machine Company. One of these, given to me by Carl Kendziora when he found it in his junk pile, is a 10" sapphire-grooved record:

146 A(5165A)--"Absent"
(Metcalfe)
Tenor, orchestra accompaniment

B(5165B)--"God Be With You Till We Meet Again"
(Tomer)
Duet, Orchestra accompaniment

The label is black with gold print. It bears the legend "Use only jewel point on this record", and under the brand name: "Jewel Point Record". Both of these are pretty clear indicators that the record is vertical. The four-digit numbers in parentheses above appear in the wax, and are almost surely the catalog numbers of Rex or Keen-O-Phone issues of this coupling. An oddity about this item is that side A does not contain the sacred selection called for on the label, but a rendition by Ada Jones of "Ain't You Coming Back, Virginia?" Fortunately, I was able to trace this side to Rex 5159, from a listing of Rex records in the possession of Milford Fargo of Fairport, N. Y., who collects Ada Jones records (more of him below). I theorize that when the stampers were being set up for the press run of this batch of copies of Crescent 146, somebody misread 5159 for 5165, which could easily happen, as the numbers would appear as mirror images, and "59" and "65" could easily be confused by somebody who was in a hurry.

The second type of Crescent record is an 8-inch fine-groove vertical with an etched label, very much similar, and almost certainly related to, the 8-inch vertical Operaphone discs. I am again indebted to Milford Fargo for data on the following specimen:

2017 A-"Sing Me an Irish Song" -- Ada Jones
B-"Jersey Shore" -- One Step -- Band

Mr. Fargo advises me that he has the Ada Jones side also on Operaphone 1019, coupled with a different B-side ("Victory" - One Step - Band). There are no matrix numbers on these records, but he's sure that the Jones side is the same one on both releases. Mr. Bill Bryant of Portland, Me., turned up another 8-inch Crescent.

2026 A-"Then You'll Remember Me" - Gould, tenor, orch. acc. (Actually the singer is Charles Harrison, according to Bill's aural identification
B-"Spring Song" -- Orchestra

I have been furnished with pencil rubbings of the labels of both of these 8-inch discs, and like the Rex-derived specimen described above, these records also bear specific instructions regarding proper playback. The letters of the brand name are arranged in a semi-circle around the label area, and the following legend is printed, a few words at a time, along with each letter: "Turn Sound Box to Extreme Left, Right Angle to Tone Arm." The pictorial trade mark of a crescent moon and the corporate name, Crescent Talking Machine Company, New York, N. Y., appear on both types.

I cannot, of course, be absolutely certain of this, but I assume that the two types of Crescent records described above pre-date the blue-label, Pathe-derived Crescents that have been written up in previous issues of "RR". It may be that the Crescent people, having apparently established themselves as producers of vertical records, thought the printing of a warning to that effect on the labels of their third series of records would be unnecessary. It looks as if their confidence was unwarranted.

Finally, Mr. Oliver Graham of Westerly, R. I., has furnished me with master numbers for the following releases of the Pathe-derived Crescents:

C 10008 A(S 66163-1)-"Patriotic Medley" - Pt. 1
B(S66164-1)-"Patriotic Medley" - Pt. 2,
both by Crescent Concert Orch.

C 10011 A(S 65898-1)-"Cavaleria Rusticana"-
Intermezzo - Crescent Symph. Orch.
B(S66311-1)-"The Dream Waltz"-
Crescent Concert Orch.

C 10013 A(S 65681-1) - "Sphinx Waltz"
B(S 65636-1) - "Kiss of Spring" - whistling
solos by Joe Belmont

C 10019 A(S 66345-1) - "Hawaiian Hula Medley"-Pt. 1
B(S 65930-1) - "Hawaiian Hula Medley"-Pt. 2,
both by Louise and Ferera

C 10021 A (C66453-1) - "Kilima Waltz"-Louise and
Ferera

C 10021 B(969) - "Hawaiian Sunshine" - Sam Ash
(Mx. mostly illegible)

Note: TheA-side of the above is not the same as was advertised and previously listed. The advertised listing called for "La Paloma" by Louise and Ferera, which appeared on Pathe 20247. "Kilima Waltz", by these artists, appeared on Pathe 20257. A 12-inch Pathe version (35039) was recorded by the Queen Liliuokalani Hawaiian Orchestra.)

C 10022 A (S65966-1) - "My Hawaiian Maid"-
Henry Burr
B(S 66344-1) - "Ua Like No a Like" -
Louise & Ferera

C 10043 A (S 65293-1) - "Honolulu by the Sea" -
Campbell & Burr
B(S 66024-1) - "And I Am All Alone" -
Irving Gillette

C 10049 A (S 66063-1) - "Indiana" - Sterling Trio
B(S 66112-1) - "There's Egypt in Your Dreamy
Eyes" - Henry Burr

Let me say in conclusion that it would be very helpful if anyone owning the Pathe equivalents of these Crescent releases (see RR #106 for details on these) would check the master numbers. My thanks to the collectors who sent me all the above data.

10/15/70

I hope you won't think me a hairy nuisance or a space-grabber, but I have another small chunk of Crescent data, sent me by Johnny Frankovich of Hastings-on-Hudson, N. Y. It concerns Crescent C10046, of which he has a copy. Data below:

10046 A (66416-1) - "Cheer Up, Liza" (Hubbell)
B (66415-1) - "Melody Land" (Hubbell)
both from "Cheer Up"

George Burnside, vocalist w. orch. acc.

This is only the second instance I've had brought to my attention of a Crescent that did not cross-couple two different Pathe sides. The Pathe counterpart of this disc is 20232; the artist is Louis J. Winsch.

1/12/71

Len: Just obtained, by trade, a copy of Pathe 20026:

"Shim-Me-Sha-Wabble", composed by Spencer Williams and played by the American Republic Band. The master number of this side is T 65732-1A. Aural comparison of this with the version issued on Schubert 5127 reveals that they are identical, even though the Schubert bears what must be a false master number: 4104A. In view of the proven Pathe derivation of some Crescent releases (cf. "RR" 102 and 106), it seems reasonably safe to assume that this Pathe master served as the source of one side of Crescent C10025. If anyone finds that record, I'd like to learn the master number -- VERY MUCH!! (It's possible that the Schubert master was the same one as was originally prepared for issue by Crescent, disguised with a new, fake master number.)
Yours, G. B.

2/5/71

Subject of Crescent records: I have another discovery about them that deserves to be added to, and integrated into, previous correspondence on the subject. Mr. Oliver Graham of Westerly, R. I. recently loaned me about a dozen Crescent discs that I'd never seen before, so I was able to add several matrix numbers to my numerical listing, as published in RR 106. I also discovered another instance of a coupling that differed from that listed in the advertisement reproduced in RR 102. Crescent C10016 actually is as below: A(C 66531-1)-"Liberty Loan March" (Sousa): Crescent Military Band, ("B side") Waltzes" (Burnett): Crescent Concert Orch., mx. (B side)

4 (continued on page 5)



Exclusive for Record Research Magazine

With pride we announce the forthcoming publication of another outstanding Anthony Rotante installment record listing compilation label discography complete with master numbers - that being the King subsidiary - **FEDERAL** 12000 catalog series. This compilation will run from December 1950 through the early 1960's.

If you will recall we had published in RR Rotante's amazing **KING 4000 series** - more than 2200 listings. Unfortunately some of these installments are no longer available owing to the deletion of the specific RR issue. However we hope to put together all of these listings into one **BLUES RESEARCH** issue for future publication - along with some other King oldie goodies.

Since we're on the King kick we're also thinking of publishing still another ace Rotante endeavor in RR or RR - the King adjunct **DELUXE**.

When we complete all these label listings we believe we will document the music scene - a virtual history of the period encompassing the mid 40s up to and through the mid 60s whether it be country blues to R&B to Rockabilly to Rock & Roll to the pop Rock ballad - and other derivative forms. The King complete under the aegis of Syd Nathan, its late president, had the knack of capturing the sounds of the day - and perhaps are one of the most significant firms extant in this specific era of the history of our popular music.

For the painstaking documentation we owe a debt of gratitude to the venerable erudite Anthony Rotante, the dean and father figure of his school of discographical science with more than a quarter-century of research and published discographies to his credit. He actually cast the first stone, set the die, and developed the pattern of research for all of us to follow.

-Len Kunstad

EDISONIA Ray Wile

THE EDISON RECORDINGS OF

ERNEST V. STONEMAN

ALL SELECTIONS RECORDED IN THE EDISON
NEW YORK STUDIO
with Blue Ridge Mountaineers

11053 Takes Bad Companions Passed by Walsh,
Iss. on 51788 (7/16/26)

Dubbed onto cyl. mx. 16169 Iss. 5201
When The Work's All Done This Fall

11054 Takes Passed by Walsh Iss. on 51788 (7/16/26)
Dubbed onto cyl. mx. 16180 Iss. 5188

11055 Takes Wreck of the C. & O. (or "George Alley")
Hold-Walsh Iss. on 51823 (9/13/26)
Dubbed onto cyl. mx. 16181 Iss. 5198

11056 Takes Wild Bill Jones
Hold-Walsh Iss. on 51869 (11/27/26)
Dubbed onto cyl. mx. 16182 Iss. 5196

11057 Takes John Henry
Hold-Walsh Iss. on 51869 (11/27/26)
Dubbed onto cyl. master 16176 Issue #5194

6/22/26
11058 Takes Wreck (Sinking) of the Titanic
Hold-Walsh Iss. on 51823 (9/13/26)
Dubbed onto cyl. mx. 16178 Iss. 5200

11059 Takes Watermelon Hanging on the Vine
Hold - Walsh Iss. on 51864 (11/6/26)
Dubbed onto cyl. mx. 16183 Iss. 5191

11060 Takes The Old Hickory Cane
Hold-Walsh Iss. on 51864 (11/6/26)
Dubbed onto cyl. Iss. 5241
(Note: 11061 and 11062 not Stoneman)

6/23/26
11063 Takes My Little German Home Across the Sea
Hold Walsh Iss. on 51909 (1/7/27-3/12/29)
No cylinder issue.

11064 Takes Bury me beneath the weeping willow tree
Hold-Walsh Iss. on 51909 (1/7/27-3/12/29)
issued on cyl. mx. 16184 Issue #5187

With the DIXIE MOUNTAINEERS

1/24/27
11460 Takes The bright Sherman Valley
Passed - Walsh Iss. on 51951 (3/8/27)
Dubbed onto cyl. Iss. 5383

11461 Takes Once I Had A Fortune
Passed Walsh Iss. on 51935 (3/25/27)
Dubbed onto cyl. Iss. 5357

1/24/27
11462 Takes Long Eared Mule
Passed by Walsh Issued on 52056 ()
Dubbed onto cylinder Iss. 5342

1/25/27
11463 Takes Hop Light Ladies
Passed - Walsh Issued on 52056 ()
Dubbed onto cyl. Iss. 5383

1/25/27
11464 Takes Two Little Orphans - Our Mamma's In Heaven
Passed Walsh Iss. on 51935 (3/25/27)
Dubbed onto cyl. mx. 16294 Issue 5338

11465 Takes Kitty Wells
Passed Walsh Iss. on 51994
Dubbed onto cyl. mx. 16295 Issue 5341

1/28/27
11481 Takes Hand Me Down My Walking Cane
Passed Walsh Iss. on 51938 (2/16/27)
Dubbed onto cyl. mx. 16253 Iss. 5297

11482 Takes Tell Mother I Will Meet Her
Passed Walsh Iss. on 51938 (2/16/27)
Dubbed onto cyl. mx. 16326 Iss. 5382

1/29/27
11483 Takes We Courted In The Rain (SOLO)
Passed Walsh Iss. on 51994 (4/28/27)
Dubbed onto cyl. mx. 16268 Iss. 5308

1/29/27
11484 The Town Bully
Passed Iss. on 51951
Dubbed onto cyl. mx. Issue 5314

5/10/27
11690 ABC Fate of Talmadge Osborne
52026 6/3/27 - 3/12/29
Dubbed onto cyl. mx. 16318 Issue 5369

5/10/27
11691 ABC The Orphan Girl
52077 8/18/27-3/12/29
Dubbed onto cyl. mx. 16319 Issue 5367

5/10/27
11692 ABC Pass Around the Bottle (Assisted by
Hold. Mrs. Stoneman)

5/10/27
11693 ABC The Fatal Wedding
52026 6/3/27-3/12/29
Dubbed onto cyl. 5355

Remaining sides are electrically recorded,
9/12/27
11882 ABC Little Black Mustache - Rejected by Walsh

9/12/27
11883 ABC Puttin' On The Style - Rej. by Walsh

9/12/27
11884 ABC All Go Hungry Hash House - Rej. by Walsh

9/12/27
11885 ABC Sally Goodwin - Rej. by Walsh

9/13/27
11886 ABC When The Redeemed Are Gathering In -
Rej. by Walsh

9/13/27
11887 ABC He Was Nailed To The Cross For Me - Rej.

1928 SERIES
4/24/28
18433 ABC He Was Nailed To The Cross For Me, Passed,
52290 5/14/28 -
Dubbed onto cyl mx. 16446 Issue 5536

11/22/28
18892 ABC He Is Coming After Me
52479
Ditto A OK Sched for 20004
(to have been released 10/29/29)

THE RAIL SPLITTERS
11/22/28
18893 ABC West Virginia Highway (Breakdown) - Rej.
Ditto A Rej. "Chinese records are no worse
than this"; B OK

11/22/28
18894 ABC Watchman Ring The Bell - Rej.
Ditto A Rej "in H&D terrible" B OK

52290 5/14/28
Dubbed onto cyl. mx. 16447 Issue 5527
Ditto

11/22/28
18895 ABC All Go Hungry Hash House
52350 8/18/28
Dubbed onto cyl. mx. 16448 Issue 5528

11/22/28
18896 ABC There'll Come A Time
52369 9/11/28
Ditto

N 213 A&B
4/24/28
18437 ABC Sally Goodwin
52350 8/18/28
Dubbed onto cyl. mx. 16449

N 214 A&B
4/24/28
18438 ABC Careless Love
52386 10/18/28
Dubbed onto cyl. mx - 16450

N 215 A&B
4/25/28
18440 ABC The Eastbound Train
52299 6/14/28
Dubbed onto cyl. mx. 16470

N 217 A&B
4/25/28
18441 ABC The Unlucky Road to Washington
52299 6/14/28 -
Dubbed onto cyl. mx. 16470

N 218 A&B
4/25/28
18442 ABC The Old Maid and The Burglar
52369 9/11/28
Dubbed onto cyl. mx. 16451

N 219 A&B
4/25/28
18443 ABC Down on the Banks of the Ohio
52312 7/16/28
Ditto Rej.

N 220 A&B
4/25/28
18444 A, B, C We Parted by the Riverside
52312 7/16/28
Dubbed onto cyl. 5635

N 221 A&B
4/25/28
18445 A, B, C Ir's Sinful to Flirt
52386 10/18/28 -
Dubbed onto cyl. 5547

N 222 A&B
11/21/28
18881 ABC Goodbye Dear Old Stepstone
52489 1/30/29
Ditto

N 576 A&B
11/21/28
18882 ABC Fallen by the Wayside
52461 12/10/28
Ditto

N 577 A&B
11/21/28
18883 ABC All I've Got's Gone
52489 1/30/29
Ditto

N 578 A&B
11/21/28
18884 ABC My Mother and My Sweetheart - Rej.
Ditto

N 579 A&B
11/21/28
18885 ABC Remember The Poor Tramp Has To Live - Rej.
Ditto

N 580 A&B
11/21/28
18886 ABC The Prisoner's Lament
52461 12/10/28
Dubbed onto cyl. 5673

N 581 A&B
11/22/28
18887 ABC Midnight on the Stormy Deep - Rej.
Ditto

N 582 A&B
11/22/28
18888 ABC The Pretty Mohea (The Indian Maid) Rej.
Ditto A O K

N 583 A&B
11/22/28
18890-18891 Not by Stoneman

N 584 A&B
11/22/28
18891 ABC I Remember Calvary
52479
Dubbed onto cyl. 5676

N 585 A&B
11/22/28
18892 ABC Ditto AOK Sched. for 20004
(to have been released 10/29/29)

N 586 A&B
11/22/28
18893 ABC He Is Coming After Me
52479
Ditto A OK Sched for 20004
(to have been released 10/29/29)

N 587
11/22/28
18894 ABC THE RAIL SPLITTERS
52479
Ditto A OK Sched for 20004
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Ditto A O K

11/21/28
18886 ABC The Prisoner's Lament
52461 12/10/28
Dubbed onto cyl. 5673

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Ditto

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18888 ABC The Pretty Mohea (The Indian Maid) Rej.
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18890-18891 Not by Stoneman

11/22/28
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(to have been released 10/29/29)

11/22/28
18895 ABC West Virginia Highway (Breakdown) - Rej.
Ditto A Rej. "Chinese records are no worse
than this"; B OK

11/22/28
18896 ABC Watchman Ring The Bell - Rej.
Ditto A Rej "in H&D terrible" B OK

11/22/28
18897 ABC THE RAIL SPLITTERS
52479
Ditto A OK Sched for 20004
(to have been released 10/29/29)

11/22/28
18898 ABC West Virginia Highway (Breakdown) - Rej.
Ditto A Rej. "Chinese records are no worse
than this"; B OK

11/22/28
18899 ABC Watchman Ring The Bell - Rej.
Ditto A Rej "in H&D terrible" B OK

11/22/28
18900 ABC THE RAIL SPLITTERS
52479
Ditto A OK Sched for 20004
(to have been released 10/29/29)

11/22/28
18901 ABC West Virginia Highway (Breakdown) - Rej.
Ditto A Rej. "Chinese records are no worse
than this"; B OK

11/22/28
18902 ABC Watchman Ring The Bell - Rej.
Ditto A Rej "in H&D terrible" B OK

11/22/28
18903 ABC THE RAIL SPLITTERS
52479
Ditto A OK Sched for 20004
(to have been released 10/29/29)

11/22/28
18904 ABC West Virginia Highway (Breakdown) - Rej.
Ditto A Rej. "Chinese records are no worse
than this"; B OK

11/22/28
18905 ABC Watchman Ring The Bell - Rej.
Ditto A Rej "in H&D terrible" B OK

11/22/28
18906 ABC THE RAIL SPLITTERS
52479
Ditto A OK Sched for 20004
(to have been released 10/29/29)

11/22/28
18907 ABC West Virginia Highway (Breakdown) - Rej.
Ditto A Rej. "Chinese records are no worse
than this"; B OK

11/22/28
18908 ABC Watchman Ring The Bell - Rej.
Ditto A Rej "in H&D terrible" B OK

11/22/28
18909 ABC THE RAIL SPLITTERS
52479
Ditto A OK Sched for 20004
(to have been released 10/29/29)

11/22/28
18910 ABC West Virginia Highway (Breakdown) - Rej.
Ditto A Rej. "Chinese records are no worse
than this"; B OK

11/22/28
18911 ABC Watchman Ring The Bell - Rej.
Ditto A Rej "in H&D terrible" B OK

11/22/28
18912 ABC THE RAIL SPLITTERS
52479
Ditto A OK Sched for 20004
(to have been released 10/29/29)

11/22/28
18913 ABC West Virginia Highway (Breakdown) - Rej.
Ditto A Rej. "Chinese records are no worse
than this"; B OK

11/22/28
18914 ABC Watchman Ring The Bell - Rej.
Ditto A Rej "in H&D terrible" B OK

11/22/28
18915 ABC THE RAIL SPLITTERS
52479
Ditto A OK Sched for 20004
(to have been released 10/29/29)

11/22/2

7151-Ain't She Sweet?
7152-Down Kentucky Way
7153-Side By Side
7154-Hello Cutie
7155-Red Lips - Kiss My Blues Away
7156-
7157-
7158-What A Fool I Was Loving You
7159-
7160-
7161-That Little Something
7162-I'll Always Remember You
7163-If You See Sally
7164-What A Friend We Have In Mother
7165-M-o-t-h-e-r (A Word That Means The World To Me)-Arthur Fields
7166-
7167-
7168-Pick A Rose In Picardy
7169-Where The Wild Wild Flowers Grow
7170-You're The One For Me
7171-
7172-The More We Are Together
7173-I'm In Love Again
7174-Sometimes I'm Happy
7175-Rosy Cheeks
7176-Put Your Arms Where They Belong
7177-Fifty Million Frenchmen Can't Be Wrong
7178-Oni Lizzie (A Lover's Lament)
7179-Silver Moon
7180-
7181-Bells Of Hawaii
7182-Russian Lullaby
7183-South Wind (A renumbering of Pathe mx 107446)-Missouri Jazz Band
7184-
7185-Rhapsody In Blue - Part 1
7186-Rhapsody In Blue - Part 2
7187-Dreamy Hawaii
7188-
7189-
7190-Slow River (A renumbering of Pathe mx 107451)-Missouri Jazz Band
7191-Far Away Bells (Renumbered Pathe mx 107444)-Imperial Dance Orchestra
7192-The Doll Dance (Renumbered Pathe mx 107457)-Imperial Dance Orchestra
7193-
7194-
7195-
7196-
7197-
7198-
7199-At Sundown (Renumbered Pathe mx 107512)-Imperial Dance Orchestra
7200-
7201-12th Street Rag (Renumbered 107492)-Imperial Dance Orchestra
7202-Forgive Me (Renumbered Compo mx E 2657)-Imperial Dance Orchestra
7203-On Constantine!
7204-
7205-
7206-
7207-
7208-I Always Knew I'd Find You
7209-The Mississippi Flood
7210-The Engineer's Dream
7211-Old Timer's Waltzes - Part 2
(7211 is a renumbering of Pathe mx 107461 & 7212 of 107463)
7212-Old Timer's Waltzes - Part 1
7213-
7214-Side By Side
7215-Where The Wild, Wild Flowers Grow
7216-All I Want Is You (Renumbering of Compo mx E 2659)-Imperial Dance Or.
7217-
7218-Aloha Oe (Farewell To Thee)
7219-One-Two-Three-Four
7220-
7221-Golden Heart
7222-
7223-Pass Around The Bottle
7224-
7225-Bully Of The Town
7226-Just The Same
7227-Sweet Marie
7228-In A Shady Nook By A Babbling Brook
7229-Russian Lullaby
7230-That Little Red House On The Hill

Plaza 500Q series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the label and catalog numbers from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings.

(CONTINUED FROM ISSUE 103)

-Radio Red	-Ba 1974
-Radio Red	-Ba 1974
-Sam Lanin's Dance Orchestra	-Ba 1961
-Sam Lanin's Dance Orchestra	-Ba 1961
-Sam Lanin's Dance Orchestra	-Ba 1959
-Larry Holton	-Or 938
-Fred Rich's Dance Orchestra	-Ba 1970
-Fred Rich's Dance Orchestra	-Ba 1967
-Fred Rich's Dance Orchestra	-Ba 1965
-Arthur Fields	-Do 0178
-Arthur Fields	-Do 0178
-Imperial Dance Orchestra	-Ba 1959
-Imperial Dance Orchestra	-Ba 1962
-Imperial Dance Orchestra	-Ba 1967
-Billy Jones And Ernest Hare	-Re 8299
-The Six Hottentots	-Ba 1964
-The Six Hottentots	-Ba 6008
-The Six Hottentots	-Ba 1962
-The Six Hottentots	-Ba 1960
-Adrian Schubert's Salon Or.	-Ba 1963
-Jerry Macey And His Gang	-Ba 1963
-Jerry Macey And His Gang	-Ba 1963
-Adrian Schubert's Salon Or.	-Ba 1970
-Frank Ferera's Hawaiians	-Ba 2152
-Adrian Schubert's Salon Or.	-Ba 1966
-Missouri Jazz Band	-Ba 1964
-Adrian Schubert's Concert O.	-Ba 2153
-Adrian Schubert's Concert O.	-Ba 2153
-Frank Ferera's Hawaiians	-Ba 2156
-Imperial Dance Orchestra	-Ba 1982
-Imperial Dance Orchestra	-Do 3958
-Imperial Dance Orchestra	-Ba 1981
-Imperial Dance Orchestra	-Do 3998
-Imperial Dance Orchestra	-Ba 1979
-Irving Kaufman	-Ba 6015
-Fred Rich's Dance Orchestra	-Do 3955
-Vernon Dalhart	-Ba 1990
-Frank Evans	-Or 912
-Newport Society Orchestra	-Ba 2160
-Newport Society Orchestra	-Ba 2160
-Irving Kaufman	-Ba 1989
-Irving Kaufman	-Ba 1989
-Imperial Dance Or.	-Ba 1979
-South Sea Islanders	-Ba 2155
-South Sea Islanders	-Ba 2155
-Roy Collins' Dance Orch.	-Je 5025
-Ernest Stoneman	-Re 8346
-Ernest Stoneman	-Pe 12358
-Imperial Dance Orchestra	-Re 8313
-Hollywood Dance Orchestra	-Ba 1978
-Hollywood Dance Orchestra	-Ba 1983
-Charles Harrison	-Ba 1991
-Charles Harrison	-Ba 1991

(TO BE CONTINUED)

PITTSBURGH BLUES..

One of the pleasant surprises in the early months of 1971 was the second edition of the University Of Pittsburgh Blues Festival which was held Saturday and Sunday (Feb 20-21, 1971) with a Sunday workshop in the afternoon. The stars were Roosevelt Sykes, Victoria Spivey, Larry Johnson, John Fahey, Rev. Gary Davis, Mance Lipscomb and Fred McDowell.

With a minimum of national publicity and a maximum of hard work and concentration on the local scene by staff coordinators including Sam Liberto, Candy Conklin, and Jacqueline Mullins - the Pitt Student Union under the auspices of their COTA produced a very successful event both artistically and attendance-wise. Their Carnegie Music Hall was near a capacity house. The performers were filmed for blues posterity and possible Educational-TV showings.

For a mandatory \$4 tab (no split admissions) - the fan got himself a whole lot of Blues - 2 eyes full and a fascinating informal Blues workshop where he could talk and even mingle and jam with his favorite Blues star. Two illuminating bright lights among the young jammers were guitarist Lindsay Love (he's record collector-researcher Wm. C. Love's son) and a red hot barrelhouse blues pianist, Gordon Chan. Sykes beamed with admiration upon listening to the youngster.

The Pitt show picked their stars with care. There was blues-vocalist Larry Johnson who's only in his early 30s - and one of the few blacks who is carrying on grand tradition of the elders. There were robust Roosevelt Sykes, a wailing, piano stomping blues giant; Mance Lipscomb - almost the complete opposite of the extroverted Sykes, with his softer more relaxed introspective blues; Victoria Spivey in fur and flowing gown depicting in all aplomb the past great era of the blues mamas mixing vocals with her own ukelele and piano accompaniment - with a steady supply of comedy rapport. There were Fred McDowell cutting Mississippi style with his great slide guitar and his emotional vocals; Rev. Gary Davis, a ragtime-minister of the gospel with a tremolo and conviction in his delivery that gets congregations where ever he performs - and John Fahey whose lengthy guitar works assimilating countless blues chords and modes is almost concerto and symphonic in its approach. Two of the 'biggest' crowd pleasers of course were Sykes 'Dirty Mother Fucker!' and Sykes 'Dirty Mother Fucker!'.

The photos appearing on the next page were taken at the Pitt's Student Union Ballroom and adjacent lounges during the Sunday afternoon workshop get-together.

Top Row (l to r): Larry Johnson and Fred McDowell playing duets; Larry as a single.
Second row: Sykes in an inspired moment; and Spivey singing her 'Brooklyn Bridge' with none other than Rev Davis playing guitar accomp (he plays fine blues guitar). This segment was caught by the movie camera and tape machine. Under Vic's pic is Mance Lipscomb jamming with the locals. Lower left is a rare photo of Sykes playing guitar (and he can really strum it). He mentioned that he made his initial recording with guitar in Europe not too long ago. And in the lower right corner of the collage is John Fahey in a talkathon making with the Fahey philosophy which is quite complicated and bewildering at times - but very entertaining - cheers!

- Len Kunstadt



(photos by Len Kunstadt)

I'VE HEARD THAT SONG BEFORE (see RR 98, 106, 107 & 108 & 109). from John S. Lewis, Fort Worth, Texas

The last several issues of RR, having devoted space to various readers who have commented on the similarity of record titles, reminded me of the time I had played the game of "I've heard that song before" some ten years ago. Martin Williams had written an engaging paper on the early Duke Ellington for EVERGREEN REVIEW.. and I replied to it with a rather long, rambling letter in which, among other matters, I pointed out that Duke's early recording, "Rainy Nights" (Blue-Disc 1002, mx. T 2006) was based on Fletcher Henderson's recording, "Naughty Man" (Columbia 249-D, mx. 140139). I had not written the letter for publication (had I done so I would have been more succinct), but I certainly had no objections to a long extract from the letter being printed in EVERGREEN REVIEW, No. 19 (July-August, 1961), 125-26.

Later, Mr. Williams asked permission to use my information for a forthcoming book, which naturally I granted. The book was a long time forthcoming, but was finally published (THE JAZZ TRADITION /New York, 1970/). However, Mr. Williams had had second thoughts about the influence I had claimed. It seemed clear to me that Ellington was influenced by Henderson. That the tunes are the same is indisputable, yet Mr. Williams now seems to be uncertain whether Henderson influenced Ellington or the reverse.

The stumbling block seems to be recording dates. Henderson's "Naughty Man" is easily fixed: October 14, 1924. On the disk, Louis Armstrong, who plays a fine cornet solo toward the end of the Don Redman chart, lifts the entire band out of musical limbo and turns an otherwise mediocre (at best), clumsy big band arrangement into a minor jazz classic.

The exact date of the recording of "Rainy Nights" is another matter. When the record was reissued in Riverside's HISTORY OF CLASSIC JAZZ set (Volume Eight), Orrin Keepnews listed its date as 1926, with no month or day included. Brian Rust and Rex Harris, on the other hand, in RECORDED JAZZ: A CRITICAL GUIDE (Harmonds-worth, Eng., 1958), p. 65, list the date as November, 1924. Mr. Williams seems to have accepted the earlier date (see THE JAZZ TRADITION, /New York, 1970/ pp. 89-90 and 90n.), for he believes that the direction of this obvious influence is not clear. Yet, Samuel B. Charters and Leonard Kunstadt, JAZZ, A HISTORY OF THE NEW YORK SCENE (Garden City, N. Y., 1962), p. 216, agree with Keepnews as to the year, and suggest October as the probable month that "Rainy Nights" was recorded, but, lacking Blu-Disc's files, one is constrained to accept Charters and Kunstadt's date.

Therefore, the evidence points to Henderson's influencing Ellington. When Louis Armstrong was brought into the Henderson band in September, 1924, Don Redman set to work preparing arrangements that would show his considerable talent off. "Naughty Man" is clearly one of those arrangements. In 1924, Duke Ellington was a rather obscure bandleader-pianist-arranger-composer, whose prominence lay ahead of him. Since he was still feeling his way in arranged jazz one is not surprised to find Ellington using the same tune that Don Redman had charted to spotlight young Louis Armstrong's horn. Fletcher Henderson in 1924, after all, was the leading bandleader in Harlem.

Like Mr. Williams, I too have had second thoughts about the two records. Whereas in 1961 I was impressed by Bubber Miley's trumpet solo on "Rainy Nights", I no longer see it as the innovative solo I thought it to be then. In 1961 I was not sufficiently familiar with Johnny Dunn's trumpet work. I now realize that Miley owed Dunn a considerable debt. Now that I have heard a few of Dunn's solos on disk, I perceive that Bubber was heavily influenced by the earlier trumpet man. This influence is particularly noticeable on "Rainy Nights." On the other hand, my views have not changed about Louis's solo; in 1924 he was blowing with the same spirit and JOIE DE VIVRE that we associate with the Hot Fives and Sevens.

The composer credits on the disk are Dixon and Redman (Charlie Dixon, of course). I dispute Charters and Kunstadt's view that

"Copenhagen" (recorded October 30, 1924 for Vocalion) was the "First hot arrangement featuring Armstrong" (Ibid., p. 174). Partly, the neglect of "Naughty Man" is attributable to the fact that, so far as I know, the record has never been reissued. Either one hears it on its original Flag label Columbia, or one does not hear it at all. Possibly, several jazz critics have never heard Fletcher Henderson's "Naughty Man."

(Ed. note: We have shown Mr. Lewis' letter to Martin Williams and the following is Martin's comments)

Until and unless we know the recording date of RAINY NIGHTS we can't say which came first, and therefore can't say who "influenced" whom.

However, I think we all should remember that the questions of such influence, or of outright thievery, can't be settled on the basis of record dates alone. An alert composer-arranger, sitting in the audience in a nightclub or theater could pick up a chart by ear, or perhaps with a few notes on his cuff, take it back to his group and even record it before the originator.

But all this is quibbling in a sense. As I fully acknowledge in THE JAZZ TRADITION, Ellington was unquestionably influenced by Redman--he would have to have been an aesthetic dunderhead not to have been, and THAT Ellington was not. The influence would clearly be there even if there were no RAINY NIGHTS or NAUGHTY MAN. Nevertheless, I share the feeling that it would be nice to have it clearly and specifically spelled out, and of course an exact dating of RAINY NIGHTS earlier than October 14, 1924 would do it.

Incidentally, Henderson recorded NAUGHTY MAN more than once. Can Anyone offer comments on some of the other versions and how they compare?

(MORE)

from Donald Metcalf via Walter Mitchell of Oriskany New York

Comments on "I've Heard That Song Before" Parts 1 and 2.
(RR 98 & 106)

59. IN THE MOOD. Glenn Miller's recording of late 1939 is alluded to. The credits on this tune went to Ed Garland, tenor man for Louis Armstrong at the time. The riff comes from "Hot And Anxious", the credits for which are listed as Don Redman (who recorded it after Henderson). I don't know about Wingy Mannone's "Jumpy Nerves", but before anyone accuses him of stealing it from "Hot And Anxious", go back to WINGY'S "Tar Paper Stomp" in 1929.

70. What is the question about Milneburg? It is MILNEBURG, however anyone wishes to corrupt the spelling in a song title, and it was universally misspelled. It has the same clumsiness of saying that "nuclear" has over the horror (even committed by Ike) "nucular".

105. Charlie Johnson is credited with the "Boy In The Boat" (a very phallic phrase, incidentally). I cannot for the life of me hear any connection between the two tunes (SQUEEZE ME - Waller).

110. Thirty years ago I could have told you the name of the quadrille from which TIGER RAG was taken, but I have forgotten it. Add to the list: Earl Hines' QRS Roll 7039 (1928) "Panther Rag". And do I hear Tiger Rag in Ellington's "Braggin' In Brass"? I think so.

Addenda:

Paul Whiteman's "Washboard Blues" (Hoagy Carmichael) later appeared as (the center melody) "Red Sails in the Sunset".

What about PERUNA? Bob Crosby has the only extant recording I have heard of this. As with Lydia Pinkham, Peruna (a nostrum tonic) had its tune, which was "She'll Be Coming Around The Mountain", but I believe some school in the Southwestern Conference also uses this as a pep song.

Just an incidental bonus, if anyone liked the pop tune of "Fascination" (circa 1956-7), listen to Johann Strauss' "Vienna Bon Bons."

8

remiscing in TEMPO by Frank Kelly

WHERE ARE THEY NOW???

CHARLES A. GAYLORD, a member of Local 580, Clarksburg W. Virginia, passed away recently at the age of 70. Mr. Gaylord was born in Parkersburg, and as a young boy he took mandolin lessons, becoming so proficient that when he completed the course he won the mandolin as a prize. Later he took up the violin. A school orchestra was formed at W. Va. University by Gaylord (or was it really formed by Fuzzy Knight or Nelson Maples??) and they called it the Mason Dixon Seven because they were seven miles from the Mason Dixon line. Its members included Art & Ted Weems, tp and th respectively; Fuzzy Knight, dms; Skin Young, bnj. and Bill Shinn, piano? (so my present research has indicated!!).

They played many a college dance. In my column in issue 89 (March '68) I credited pianist Nelson Maples as being the leader and Knight as the organizer at W. Va. Univ. So more research is necessary at this juncture. Returning to Gaylord - the Gaylord-Skin Young band was formed and played its first date at the Fort Pitt Hotel in Pittsburgh Penna and its next stint was at the Hotel Ambassador in Atlantic City, N.J. At this point Paul Whiteman offered the group a job touring with Pops' band as a singing team. A page from Gaylord's scrapbook shows that for a performance at the Mosque Theatre in Newark, N.J. "The King Of Jazz" paid his vocalist Bing Crosby \$150 (per week??) and violinist Gaylord \$200 (per week??). Later Gaylord directed and played in Maybeline's "Penthouse Serenade Hour" over NBC in "Fun City". He also organized studio orchs for Eddie Cantor and Al Jolson. Later he served on the staff of 20th Century-Fox film studio orchs in such films as "The Al Jolson Story", "State Fair" and the "Dolly Sisters". Returning to Clarksburg in the early 50s, Mr. Gaylord became associated with Radio Station WRAR which he later owned and operated until 1968. Sidetracking to Nelson Maples again perhaps he was really the pianist in the original Maryland Band, and when the Gaylord/Young band was organized, or at the time Pops Whiteman first heard them Nelson Maples was hired by Pops to front the Whiteman unit for the SS Leviathon trans-Atlantic trips. Anyone know how to solve this deal?? Seriously doubt that the Maryland outfit or the Gaylord/Young bands ever recorded. But the SS Leviathon band under Maples direction recorded on Victor and was an orch for several years. Maples still lives in Pittsburgh Penna.???

Pianist Miss BOBBY LAYNE has been tickling the ivories the past year at "Franks" (Schraft's Restaurant) in "Fun City" NYC. She started in dear old London town as a vocalist with the famous Ted Heath and stuck with Ted's Band for a couple of years. A few years ago she played at the Copa Lounge in NYC. Bobby's favorite tunes are the following: Peggy Lee's "It Could Happen To You" and "Darn That Dream"; Nancy Wilson's "All My Tomorrows"; June Christy's "I'll Take Romance"; Carmen Mc Rae's "Women Talk" and "When Sonny Gets Blue"; Billie Holiday's "Don't Worry About Me" (the Koehler-Rube Bloom tune); and Toots Thielemann's "Blues He". Bobby says that Billie Holiday was her idol because Billie phrased lyrics in best fashion.

LOUIE PRIMA and band returned to "Fun-City" the first time in many a year. Louie Sobol, the retired B'way columnist heard him years ago in New Orleans and got Louis P. his first break in NYC.

Clifton Danie (Marg. Truman's mate) secretary Louise Ault married hot tenor man ZOOT SIMS. Did you know that Zoot has a brother Ray who blows hot trombone out L. A. way!!

Last fall GUY LOMBARDO returned to his Canada to play the Royal York Hotel in Toronto. Remember the days when it was most common to tune in a Toronto or Montreal radio station and hear a fine dance band any night! Incidentally who is the French speaking lass in Montreal who spins good hot and cool jazz records?? Comes on late nights. Try to dig her some late evening.

WOODY ALLEN the comedian-writer plays OK clarinet and piano and often takes a Dixie combo into Jimmy Weston's "Fun City" club for short engagements. Don't know who Woody's sidemen are.

EDDIE SAFRANSKI who bussed with Hal McIntyre, Charlie Barnet, Goodman, Kenton, Miff Mole's Dixie-landers at "Nick's", NBC staff, and in recent years was the A. F. of M. contractor at NBC in NYC. Two years ago Eddie went to Hollywood where he's now doing studio work - something he yearned to do when he was with Kenton. In those days Local 47 wouldn't allow a man to do studio work until he was a member for two years.

Trumpeter JIMMY MAXWELL is another son of Los Angeles who prefers the frigid winters of NYC where he blows on the "Tonight Show" on NBC.

BILLY BYERS, trombonist, arranger and composer, who had a varied career in his home town Los Angeles, Paris and NYC as a performer, conductor, arranger and composer during the 50s - recorded much, arranged and composed for Duke Ellington, Count Basie, Quincy Jones, J.J.J. Johnson, etc. also orchestrated several films including Quincy's soundtrack for "The Pawnbroker", and arranged for Andy Williams' TV shows, etc. He got his fill of NYC and returned to the golden West. Incidentally if the music biz was normal with such outstanding talents as Byers and Quincy and several others-

we would be hearing fresh new exciting jazz and pops ideas. No doubt inflation and rock is why there is a depression in the jazz & pops field. Rockers are waxing rich. Damn shame.

A correspondent tells me that WHITEY KAUFMAN, a popular 20s big band leader, is alive and lives in Lebanon, Pa. where for years his parents operated the "Hotel Kaufman" where Whitey supplied live music. Not too long ago, Whitey experienced a fire and lost his scrap books, etc. Quite a loss for early pop band history.

CHARLIE VENTURA (hot sax, Krupa, Birdland, own band, etc.) moved to Arizona or New Mexico for his health and is reported to be doing disc jockey job out there. It's time that more musicians join the DJ field and give some authority to what they spin and say.

WILL HUDSON, co-leader of the Hudson-Delange band with the late Eddy Delange (Eddie died the summer of 1949 in Los Angeles) arranged for the band and publishers and wrote several songs and instrumentals. Will winters in the Bahamas and travels the globe.

World famous song writer JOHNNY MERCER (Georgia born), four times academy award winner, got the Ed Wynn humanitarian award at the NY Hilton Hotel last February. The song writer Harold Arlen and Arlen's ex-partner ASCAP-Presxy Stanley Adams arranged a memorable night for Mercer who supplied the words to the following tunes, "Blues In The Night", "Old Black Magic", "Days Of Wine and Roses", "Moon River", "Lazy Bones", "Accentuate The Positive", "The Atchison, Topeka and Santa Fe", etc. Incidentally, remember when Mercer sang on and off the air with Paul Whiteman's band, also had small roles in Bing Crosby's films?? What ever happened to Johnny Hauser who sang with Whiteman around the same time as Mercer??

LAWRENCE WELK: Steve Smith, ex of the Blenders' singing group is soloing on the Welk TV shows. Arthur Duncan who danced with Lionel Hampton's band has been long with Welk's band. Dick Dale who blows nice reeds and sings with Welk was with "The Six Fat Dutchman" years ago in the 40s. Now Peanuts Hucko is blowing fine hot clarinet with Welk. What happened to Welk's fine all around pianist Frank Scott? He was from Welk's home state. Larry Hooper who played piano, sang and did skits with Welk has been seriously ill and out of action. Hope Larry fully recovered. He previously played around Chicago with Gus Arheim and George Olsen bands. Speaking more of Welk reminds me that a friend attended one of their rehearsals, met some of the boys, and my friend says the Welk men make a good \$500. or so per week. They get extra pay for solos, skits, etc. Barney Liddle, the lead trombonist in the center of the tmb section, is a vet blower who was active in NYC years ago. Still a member of Local 802. There's also a couple of fiddlers with Welk who do a bit of singing. Guitarist Buddy Merrill (Les M. Behunian, Jr.) still is with Welk. He prefers 2 guitars for a strong beat - just like Joe Venuti years ago. Joe had Mary Osborne and another guitarist trying to get the Eddie Lang beat.

Stage and recording singer of years ago AILEEN STANLEY is alive and lives somewhere on the West Coast. She attended the funeral of another old timer, BRONCO BILLY ANDERSON, our first cowboy film actor on Jan 29, 1971.

BOBBY SHORT who used to play jazz but switched to a lucrative singing career in intimate posh hotel rooms just completed the autbiog of his first 18 years. The book is called "Black & White Baby" and is published by Dodd-Mean and now is on the bookstalls for sale.

JOE CANDULLO, old time orch leader, is still around. He once led the house orch at the well-known NYC "Copa" - and also for the Guy Lombardo organization - now works at Vacation Valley in Penna? Joe tells of his good late friend, song-writer Harry Woods. It seems that Harry got into a hassle with a man and was pummeling him when a cop broke up the beating. Harry bragged that he was a famous composer and that he wrote "When The Red Red Robin", "Side By Side", "River Stay Away From My Door" and "Moon Over The Mountain". His battered friend meekly chimed in and got a chuckle when he disclosed that Harry also wrote "Try A Little Tenderness" and couldn't understand how he could be so rough with such a beautiful ballad. Harry was sorta paralyzed and had a short arm.

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- B-3 Smokey Hogg - Bells Are Toning

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RIM CHIPS



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9

This is a scan of a blank page from a document. The paper has a light cream or off-white color with some minor texture visible. There are no markings, text, or illustrations on this page.